

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Faculty Artists Series

PROGRAMME IV

SATURDAY, APRIL 11, 1987

8:00 pm

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WALTER HALL

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PROGRAMME

Elegiac Trio

ARNOLD BAX
(1883-1953)

Nora Shulman, flute Rivka Golani, viola
Judy Loman, harp

Selections from 44 Duos for Two Violins

BELA BARTOK
(1881-1945)

- 37. Preludio
- 16. Burlesque
- 21. New Year's Song
- 35. Kolomejka
- 28. Song of Sorrow
- 42. Arab Song
- 43. Pizzicato
- 44. Transylvania Dance

Lorand Fenyves & Fujiko Imaishi, violins

Sonate

CLAUDE DEBUSSY
(1862-1918)

Pastorale
Interlude
Finale

Nora Shulman, flute Rivka Golani, viola
Judy Loman, harp

INTERMISSION

Trio in B-flat Major, Op. 99/D.898

FRANZ SCHUBERT
(1797-1828)

Allegro moderato
Andante un poco mosso
Scherzo: Allegro
Rondo: Allegro vivace

Lorand Fenyves, violin Vladimir Orloff, cello
Patricia Parr, piano

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NOTES

Elegiac Trio

ARNOLD BAX

Although Impressionism found no true representation after Debussy, it left its impact on the works of a great number of composers, including ARNOLD BAX. Of partially Irish descent, he expresses in his compositions the mystic feeling and wistfulness of his heritage, and his music has often been compared with the poetry of W.B. Yeats. The single movement Elegiac Trio of 1916 is only one of several works written for harp. The first section begins with a duet between viola and flute, over an arpeggiated harp accompaniment. After a change of key and introduction by the harp, there is a new melody on the flute marked sweet and expressive. This becomes the development section, working up to a crescendo before returning to the original key and a recapitulation of themes.

44 Duos for Two Violins

BELA BARTOK

BELA BARTOK devoted a great deal of time to collecting folk tunes from various eastern European countries, and forged a path of discovery for the growth of ethnomusicology. With Bartók's awareness of the value of one's musical heritage, it was natural that he incorporate folk melodies in the many teaching pieces he wrote.

In fact, the pieces contained with 44 Duos for Two Violins are all original folk melodies except the first one, which is Bartók's own. The 44 Duos for Two Violins is for the violinist what the collection Mikrokosmos is for the pianist. Both aim to develop a keen ear for non-traditional harmonies, melodies and rhythm with graded difficulty.

The first performance of 44 Duos was played from the manuscript in 1932 by Lorand Fenyves and Georges Janzer (presently on the faculty at Indiana University) in Budapest.

Sonate

CLAUDE DEBUSSY

Debussy's Sonate is part of the three sonatas written between 1915 and 1917. They were originally planned as part of a series of six sonatas for various combinations of instruments. It is the longer and more elaborate second sonata of this set which is being performed this evening. The work is scored for flute, viola and harp, although the viola part was originally conceived for oboe. Each of the three movements presents, in place of thematic development, a series of subtly contrasting arabesques. Themes from the first movement are recalled in the second movement in the form of a highly developed minuet, and in the finale in the form of a fantasia. The sequence of ideas is maintained by the similarity of mood. The sonata is a triptych of a single conception.

Trio in B-flat Major, Op. 99/D.898

FRANZ SCHUBERT

A cloud of uncertainty veils the provenance and date of Schubert's Piano Trio, Op. 99. Of it Schumann wrote, "One glance at Schubert's Trio (Op. 99) and the troubles of our human existence disappear and all the world is fresh and bright again." It was obvious that he was comparing this less popular trio to the frequently performed and dramatic Op. 100 Piano Trio.

In the first movement of the B-flat Trio, Schubert expands and develops, in a less constricted form, what he once had expressed in musical terms in a song entitled *Des Sangers Habe*. This is also true of the complex Rondo finale which is no less clearly derived from the song *Skolie*. The second movement opens and closes with the cello playing a beautiful song without words. Its middle section becomes a calm dialogue between the three players which grows into a more animated and passionate one. For the Scherzo movement, Schubert employs a waltz-like subject in its main section, which is transformed into a true waltz in the trio, reminding one of the corresponding movement in the well-known Trout Quintet of 1819.

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TONIGHT'S ARTISTS

LORAND FENYVES, Professor Emeritus of the Faculty of Music, began his concert career in his native Budapest and, on the eve of World War II, moved to Israel where he founded the Israeli Academy of Music in Tel Aviv. He was concertmaster of the Israel Philharmonic Orchestra and, in 1957, he assumed the same position with l'Orchestre de la Suisse Romande, under Ernest Ansermet. He came to Canada in 1965 and has been associated with Les Jeunesses Musicales and the National Youth Orchestra. Recent concert tours have taken him to Europe and Japan where, in addition to masterclasses, he has performed with orchestras and in recitals. His latest album on the Faculty of Music's own Arbor Discs label, with pianist Patricia Parr, features works by Bartók and Franck.

Winner of both the Montreal and Toronto Symphony Orchestra Competitions, violinist FUJIKO IMAJISHI came to Canada after graduating from the Toho University in Japan. She has studied with Lorand Fenyves, Ruggiero Ricci, Franco Gulli, and the Hungarian String Quartet. Miss Imajishi has performed as soloist with many leading Canadian orchestras and was a member of The Toronto Symphony for four seasons. She is presently concertmistress of both the National Ballet Orchestra and the Esprit Orchestra. Active as a chamber musician, she is the first violinist of the Accordes quintet, and frequently performs with the Amadeus Ensemble and New Music Concerts. Fujiko Imajishi teaches at the Faculty of Music, University of Toronto.

RIVKA GOLANI is not only a unique interpreter of traditional repertoire, but she is also widely known as a champion of new music. She has performed with such leading orchestras as the Israel Philharmonic, ORF Radio Orchestra in Vienna, BBC Scottish Symphony, Toronto Symphony, and London Sinfonietta, and has given recitals in the United States, Canada, Mexico, Israel, Japan and Europe. Her Viola Nouveau (Centrediscs) was nominated for a Juno Award in 1984, and won the Canadian Grand Prix du Disque in 1985. Her engagements during the 1986/87 season include performances with the RTBF Radio Orchestra in Brussels, l'Orchestre

symphonique du Québec, Calgary Philharmonic and Boston Symphony. Miss Golani is an instructor at the Faculty of Music.

Born in Odessa, VLADIMIR ORLOFF became the youngest member of the Bucharest Philharmonic at the age of seventeen and, within a few years, had captured top prizes at the Bucharest, Warsaw and Geneva International Competitions. He has appeared in major centres throughout Eastern and Western Europe, China and North America. Last summer, he performed in Italy and Spain and, in October, he undertook a four-week tour of South America. Last month, he premiered a cello concerto by Austrian composer Thomas Christian David with the Tonkuenstler Orchester in Vienna. Mr. Orloff joined the Faculty of Music as a Professor upon his arrival in Canada in 1971.

NORA SHULMAN joined the Toronto Symphony as Associate Principal flute in 1974 and, at the beginning of the 1986/87 season, she was appointed Principal flute. She graduated from California State University (Northridge) with a B.A. and, during this time, received a Tushinsky Study Grant from the Young Musicians' Foundation. Miss Shulman has been an Associate Fellow at the Berkshire Music Center, Tanglewood; Co-principal flute of the Aspen Chamber Symphony; and second flute with the Denver Symphony. Since moving to Toronto, she has been featured as soloist with The Toronto Symphony, Chamber Players of Toronto and CJRT Orchestra. She has taught at the Rome Festival in Italy and is presently on the staff of the Faculty of Music.

Before she was ten, PATRICIA PARR had appeared as soloist with The Toronto Symphony, Rochester Civic Orchestra, and New York Pops. Since then, she has performed on radio and television, as well as with major orchestras throughout Canada and the United States. Highly respected as a chamber musician, she recently formed the ensemble Amici with cellist David Hetherington and clarinetist Joaquin Valdepeñas, and she performs regularly with her colleagues at the Faculty of Music. A recording of works for clarinet and piano with Joaquin Valdepeñas is soon to be released on the CBC SM-5000 series.

JUDY LOMAN graduated from the Curtis Institute of Music, where she studied with celebrated harpist Carlos Salzedo. Since 1960, she has been principal harpist with The Toronto Symphony and, as a soloist, has appeared throughout Europe, the United States, Japan and Canada. She frequently performs contemporary music and has been instrumental in having new works composed for the harp. Miss Loman is often heard on CBC radio and television, and has recorded for the RCA, Columbia, CBC and Aquitaine labels. She is a winner of both a Juno Award and the Canada Council's Grand Prix du Disque. Miss Loman is Professor of Harp at the University of Toronto and has established a school for harpists in Fenelon Falls, Ontario.

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744.

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Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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FACULTY OF MUSIC
UNIVERSITY OF TORONTO

Opera Division
presents

Opera Excerpts

April 30, 1987 at 8:00 pm

Orfeo ed Euridice (Act III, Scene 1),
The Marriage of Figaro (Act II),
The Rake's Progress (Act III, Scene 2),
Maria Stuarda (Act II), Gallantry (complete)

May 1, 1987 at 8:00 pm

The Rake's Progress (Act III, Scene 2),
Lucia di Lammermoor (Act II, Scene 1),
Hansel and Gretel (Act II),
Faust (Act III, Scene 1),
Maria Stuarda (Act II), Gallantry (complete)

May 2, 1987 at 8:00 pm

Orfeo ed Euridice (Act III, Scene 1),
Faust (Act III, Scene 1),
Hansel and Gretel (Act II),
The Rake's Progress (Act III, Scene 2),
Lucia di Lammermoor (Act II, Scene 1),
The Marriage of Figaro (Act II)

8 p.m. **MacMillan Theatre**

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